1: Wang--iv S-5 (1937) 1948 AE5 Miao AE5

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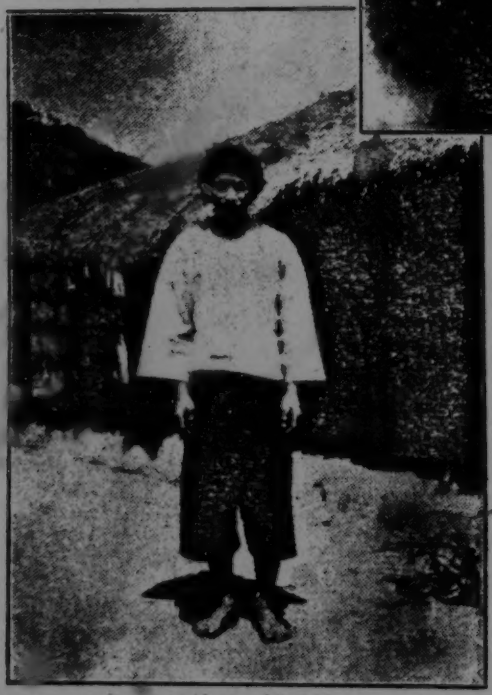
A Miao Woman



A Miao Man

/43 cont'd/

291 Women's dress: On the upper part of the body the women wear a collarless, knee-length dress, which fastens down the front. It has only one button but is tied by a belt around the waist so that the breast is covered. On the lower part of the body they wear a short petticoat. Since it is covered by a long dress only a small part of the petticoat is left outside. Miao women wear no trousers underneath. The petticoat is neatly printed with triangular designs done by the wax-dyeing method. The head is wrapped in a pointed ker-
293 chief, which keeps the woman's face partly covered. It seems that the Miao woman does not wish to show her whole face to a stranger. The kerchief is embroidered with different designs. Young girls love to wear their round caps when they dress up. These caps are made of cloth of red, yellow, blue, and other colors sewed together and embroidered on top. They are beautiful to see. Married women do
304 not wear them. Shoes are not regularly worn by women. Their legs
301 are bound with strips of cloth in the same way soldiers wrap their legs. They also wear earrings and bracelets but no necklaces.

291 /44/ Due to long, uninterrupted contact with the Chinese, there
171 are many Miao men who wear Chinese clothes, particularly the young men. They wear wool caps, short shirts which fasten down the front, long pants, and rubber-soled shoes, which make them look exactly like the Chinese.

3. Dwellings

342 The Miao house is made of bamboo walls plastered with mud and roofed with thatch. The house is rectangular in shape with the door at the front. The overhang of the eaves facing the front is very wide and forms a corridor or lounge. Inside the house is divided by earthen walls into three parts. The two small rooms to the left and right serve as bedrooms and the central one as a living room. The kitchen stove, made of stone, is set up in the latter. The bed is
352 made of strips of bamboo, which are supported by long wooden benches. Bamboo mats are used as a mattress. Mosquito netting is also occasionally used. It is really surprising to see mosquito nets there, because even among the Chinese of Hainan, mosquito nets are only rarely seen.

/19 cont./

M *101 CC 563 M [162] when trouble starts, their chiefs rebel. Wu Pan-sheng, Wu Pa-yüeh, Shih Liu-teng, and Shih San-pao were all He Miao, according to their own statements." Although the Miao in the three sub-prefectures are broadly divided into the Hung Miao and the He Miao, when one looks into their origins, besides these two subgroups, the Hung and the He, there appear to be Ch'ing Miao, Hua Miao, and Pe Miao mixed in with them. As they were small in number, they were less known. Moreover, the Hung Miao and the He Miao have a variety of other names. Yung-sui T'ing Chih /Annals of Yung-sui Sub-prefecture, 1908/ gives 22 different ones as follows:

M [167] (1) Hung /Red/ Miao. They originally came from Tung-jen, Kweichow. They are very numerous. Eastward their area extends to Ch'en-chou, westward to P'ing-t'ou, P'ing-ch'a, and Yu-yang native subdistricts /t'u szu/ in Szechwan, north to Pao-ching, south to Ma-yang, and southeast to Wu-chai subdistrict. This area measures 1,200 li in circumference, 300 li in length, and 120 li in width, within which confines resides this tribe.

M [131] [167] (2) Ch'ing /Green/ Miao. — This tribe originally came from Ch'ing-chen, Kweiyang. Men and women generally [301] wear silver neckbands, and a rich woman wears as many as [556] six or seven of them. In the first month of the year, they [527] hold New Year parties at which men and women gather together, blowing reed flutes and singing and dancing for three days. The chicken yards are especially frequented ....

M [167] [462] [982] [769] (3) He /Black/ Miao. — This tribe originally came from Tu-Yün and Pa-chai in Kweichow. They live in such places as Chen-ch'i-so. The women till the land by day and spin and weave by night. Every thirteen years they sacrifice a cow to heaven, earth, and their ancestors, which is called "Ch'ih ku tsang /eating bull's entrails/." Moreover, they put the bones of pork, chicken, mutton and dog together with whole fowls including feathers and entrails in earthen jars until they decay. This is known as "sour food." They use little salt, which is substituted for by bracken ashes.

M [262] [263]

2:Ling & Ruey--116 E-5 (1933) 1947 AE5 Miao AE5
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Illus. 47. Miao women's personal adornment, Ta-hsin-chiai, Kan-ch'eng.

2:Ling & Ruey--117 E-5 (1933) 1947 AE5 Miao AE5

/83/

Illus. 48. Gayly dressed Miao women seen at Kao-yen-ho, Yung-sui.
(They had not brought along neck rings, hence they are not wearing any.)

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[531]

/88 cont./

291 part being a single strip of cloth and the lower part being a
[574] double strip. When going to markets or visiting relatives and friends to offer congratulations or condolences, women wrap a strip of cloth around the waist outside their skirts. Thus it can be seen that the Miao skirt has the same function as trousers. Today, the Miao women in Hunan also wrap a strip of cloth around the waist outside their trousers when dressing up (Illus. 48), and their not wearing skirts is different from the Chinese. /Illus. 53 appears here./

/89/ /Illus. 54 appears here./ Miao womens' headbands can generally be divided into three types: 1) the tray type (Illus. 44 sic), in which the cloth is wound around the head, which is the most common; 2) the round type (Illus. 45), in which the cloth is wrapped around the head in the shape of a round ball; and 3) the open type (Illus. 46), in which after the cloth is wound around the head, about a ch'ih of the material is left hanging behind. There is an infinite variety of cloth used for headbands, including colored checked cloth, green cotton prints, green cloth, and black cloth. Young girls mainly use variegated checked cloth and green cotton prints, whereas the old women use green and black cloth. As for hair styles, that
302 of married women is different from the unmarried women's.
[585] The married women wear knots at the nape of the neck, and the unmarried part their hair in the middle and plait queues, which hang down the back (Illus. 47, the second person from the left).

● 301 Among the ornaments of Miao women are neck rings, earrings, bracelets, finger rings, silver chains, and silver pendants (Illus. 48). Neck rings include rings with twisted strands and with paralell strands. The former is usually worn at the neck (see Illus. 47, the two women in the center). The latter is one that combines three rings of different sizes; there are also many with up to five rings. These are like those worn by
[171] the Miao in Kweichow today. The other ornaments are for the most part more or less the same as those worn by Chinese women.

/89 cont./

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Illus. 54. Personal adornment of women of She-te, Meng-tzu, Yunnan, (2), back view.

/Illus. 55-56 on pp. 90-91./

291 286 439 /92/ The materials used for Miao clothes consists of hemp cloth, cotton cloth, and cheap local silk. Although they can produce and weave it themselves, since the invasion of foreign cloth, hemp cloth is gradually disappearing from use. Native cloth is more durable than foreign cloth, but the output is limited and the cost is not low. Therefore, the market has gradually been taken over by foreign cloth. This is a general condition that exists in interior China and is not peculiar to the Miao area alone.

301 [184] 301 175 [178] The personal adornment of the Hunan Miao today is altogether different from that of the Kweichow Miao and the Yunnan Miao. Even the personal adornment of the Hunan Miao as recorded in the Feng-huang T'ing Chih /Gazeteer of Feng-huang Sub-prefecture/ during the Tao Kuang reign period /1821-1851/ was very different from that today.

2:Ling & Ruey 125 E-5 (1933) 1947 AE5 Miao AE5

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Illus. 55. Men's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

2:Ling & Ruey--126 E-5 (1933) 1947 AE5 Miao AE5

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Illus. 56. Women's personal adornment of 200 years ago among the Hung Miao of such places as Yung-sui and Kan-ch'eng. (According to Huang Ch'ing Chih-kung T'u.)

/92 cont./

600 175 291 301 302 [515] [531] [556] [304] [481] [292] [304] [531] [554] [531] [481]

was very different from that today. The section on dress in Vol. 11 of the T'ing Chih says: "Among the Miao formerly only the village headman shaved his head, the rest piled their hair into hair knots and wrapped their heads in cloth. They removed facial hair like the women. They wore short garments and went barefooted, and tied red cloth around their loins over green-blue cloth gowns. The borders of the top garment and the cuffs of the trousers sometimes were embroidered with colorful designs. The wealthy restrained their hair with netting, fastened by four or five silver hairpins as long as daggers, flat at the top and round at the bottom. Their two ears were pierced by silver rings as large as bowls, their necks encircled by silver rings, and their wrists bore silver bracelets. Their legs were wrapped with green cloth. Their feet, like those of animals, could scale trees as fast as monkeys. In climbing dangerous places and going through bamboo groves they could go like race horses. In rain, they wore sandals. The women wore silver hairpins, neck rings, bracelets, and bound their legs, altogether just like the men, but their two ears were pierced with three or four rings. Their clothes were longer than the men's, with low collars slanting down, decorated with tin strips and red wool or embroidered with plant designs. The rich wore a large silver comb in the hair, with the hair knot closely circled with silver chains and wrapped in a green embroidered turban. They wore no belt at the waist and no undergarments. They wore embroidered skirts that had blue and red lines, and there were also those with tin bells tacked on and flowers embroidered on not less than two or three strips, as distinguished from the men. The unmarried women parted their hair in the middle and plaited a braid which hung behind, decorated with shells, tin bells, and pearls. Winter or summer they wore unlined garments, and even in very cold weather they only wore two or three layers. In the wind and snow they walked hunching their backs." This description agrees with the pictures drawn in the Huang Ch'ing Tzu Kung T'u of Hung Miao men and women of such places as Yung-sui and Kan-chou (Illus. 55, 56).

/96 cont./

583 get busy with the bride's marriage portion. Most commonly it consists of one or two trunks, four or five garments making one outfit, two pairs of trousers, and a suit of clothes for the groom. [301] Such women's ornaments as earrings, rings, bracelets, and neck rings have been sent previously by the groom's family to the bride's, or silver is sent instead for the bride's family to have the ornaments made of it. On the day set the groom's 585 family send along wine, meat, firecrackers, incense and candles, and torches, and recently they include sedan chairs or chairs. When they arrive before the entrance of the bride's [177] family, recently, in imitation of the Chinese custom, they close the entrance and demand money for opening the gate in the sum of eight hundred cash or one string /one thousand/ of cash. Further, they intentionally curse the go-between and complain that the gifts of wine and meat sent by the boy's family are not enough. The bride then gets dressed up, and [756] [782] meanwhile a Miao sorcerer is invited to make sacrifices to the ancestors. A square table is laid with sacrificial items, incense and candles, and the sorcerer priest recites incantations, kow- [787] tows, and performs divination with straws, to cut off the powers of evil. He lights two torches, opens a parasol, and invites the bride to come out to kowtow three times to the ancestral tablet. After this she kowtows once to her parents, once to all her brothers and paternal male cousins, and once to her maternal grandparents. This done, she turns around facing outside and [556] mounts the sedan chair (in a rich family) or walks (middle-class family), holding a half-opened parasol. The brothers, sisters, cousins, mother's married sisters, mother's brothers wives, and mother of the bride accompany her on the way. If the bride arrives too early at her husband's house, she has to wait in a side building or take a rest in a neighbor's house. At 585 that time a table is laid in front of the entrance with incense 782 and candles, a piece of cooked meat, and three cups of wine. [75] A guest sorcerer offers the following prayer: [539]

"The day is auspicious, the moment is opportune,
Heaven and earth open out.

3: Moninger E-5 (no date) 1921 AE5 Miao AE5

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round caps with symbols embroidered around the bottom, and sometimes with a few coloured beads on strings used as additional ornaments. The special goodluck charm seems to be worked only on the children's caps. The heathen Miao women wear large silver earrings, and at the weddings the bride wears a long silver chain attached to her two silver hairpins. Physically, the Miao are quite a different type from the Chinese. They are shorter, generally, and more lithe and agile. They are not especially slant-eyed, and their eyes are a lighter, softer brown, often sparkling with a merry twinkle as they talk. They are entirely monogamous, and the husband and wife eat together, work together, and have much more of a normal family life than is seen among the Chinese. The women go to work in the fields or the woods, carrying their babies strapped to their backs much as the Cantonese women carry their children, with an immense palmleaf stuck under the shoulder band, to keep the

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4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

more restricted in distribution. All other names apply to sub-groups. 563

These often seem to be rather in the nature of nicknames and may suggest the kind of country in which they live — Hei Shan Miao (Black Miao of the mountains), Kao-p'o Miao (Miao of the highlands, Pa or P'ing-ti Miao (Miao of the level land), Tung Miao (Cave Miao); the name of the region which they live — Ch'e-sai Miao (Miao of the chariot-stockade), Shui-ch'i Miao (Miao of Shui-ch'i, the old name of a district); the color of their clothing — Ya-ch'iao Miao (Magpie Miao, whose garments are dark blue and white); some peculiarity of dress, decoration, or ornament — Ch'ang-ch'un and Tuan-ch'un Hei Miao (Long- and Short-skirted Black Miao), Ta Hua and Hsiao Hua Miao (those who embroider large or small designs on their clothes), Kou-er Nung-chia (Dog-eared farmers), Ma-ch'an Nung-chia (Horse saddleflap farmers), Hsien-ting Miao (Sharp-crowned Miao), Chen-t'ou Miao (Pillow Miao), and Ku-tung Miao (all these names refer to the type of headdress), Hai-p'a Miao (Miao who wear cowrie shells); their means of livelihood — Sa Miao (Miao who sell shrimps); some peculiar custom — Hsi-ku Miao (Miao who disinter and wash the bones of their dead), Nü-kuan Miao (Miao with female rulers); and so on. It is by the dress of the women that one may distinguish between tribes, for most of the men have adopted Chinese costume. Of course they do not use these nicknames in referring to themselves. In fact, they resent the name Miao, which means "sprouts"; that is, the natives, indigenous people, or barbarians. 101

Altogether it is estimated that fully forty per cent and possibly one-half of the population of the province is non-Chinese.

Cowrie Shells. Cowrie shells have played and still do play various roles in China. From very ancient times they have been used as money. With regard to the character "pei" (貝), Wieger [7] quotes a Chinese phrase which may be translated, "an animal from the sea, representation, in ancient times money and precious shell; from the Chou until the Ch'in Dynasty they used cowries in trade." Marco 301 436

[76]

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

301 436 Polo refers to them in this capacity in his description of the journey he took into the southwest of China on behalf of the Great Khan. The I-shu (義疏) says, "Yünnan people call the pei 'hai p'a,' p'a being the shell of the animal."[8] There are in the Museum at West China Union University at Ch'engtu metal objects made to represent cowries and once used as money. Hai-p'a (Cowrie Shell) Miao girls also wear ornaments of silver in the form of cowrie shells.

787 Another character, "cheng" (貞), has been interpreted as the fee paid to one who examines the markings on a shell. It might also be thought of as divination by means of cowrie shells. Among the Mo-so of Yünnan cowries are still used for that purpose. A full account of this is given in an article by Dr. T'ao Yün-kuei in the *Anthropological Journal*.[9] There are in the Ch'engtu Museum a number of the Mo-so divination classics from the collection made by Dr. Joseph Rock.

301 Still another character, "fen" (賁), suggests for us by its composition of shells and plants a third use to which these shells are put among many peoples of Southwest China, ornamentation. I have seen an apron used by the Ch'uan Miao of southern Szechuan, the

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

301 piece worn over the blouse of a Cowrie Shell Miao woman, and the hat of a priest of the Ch'iang, all of which use cowrie shells in this way. Of the Ch'i-t'ou Ch'i-lao women it is written, "On their backs they wear sea-shells strung like pearls," while among the P'i-p'ao Ch'i-lao, "The woman bind their hair with blue thread. They wear blue cloth sashes on which they sew sea-shells." [10]

On the priest's hat these shells have further significance. They give him protection and added power. I have also seen these shells on the cap of a small child among the Ch'ing Miao of An-shun Hsien and on a cord around the wrist of a Chinese child, where they were considered a charm against evil. In each of the eye-sockets of the skull of a golden-haired monkey in the center of a Ch'iang priest's sacred bundle, also to be seen in the Ch'engtu Museum, is a cowrie shell.

Cowrie shells, usually alternating with circles, are used as decoration on the red, or painted Neolithic ware found in the Ma-ch'ang, Kansu site. In the Cowrie Shell Miao village in which I lived one of the women gave one of these shells to a Chinese girl who visited me there and who was about to be married.

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

der, knotted on the right hip, and a spray of silver leaves in his cap. A priest wore a long yellow or orange robe of cloth or thin silk, whose skirt was shirred onto the waist, and a fancy scarf about his head or a bamboo rain-hat. Both the chanter and the drummer at the ritual in connection with "opening the way" and burial for the dead, and the priests in the procession which opened a bullfight wore this costume.

Some of the very little girls wore the tribal costume only on special occasions, but the older girls and women wore it constantly. For everyday they were barefoot or wore straw sandals of their own making. In the winter they wound the legs with cloth from ankle to knee. The remainder of the costume consisted of long, wide trousers of dark blue cloth, a front apron of finer dark blue cloth embroidered in white, which had to be two and a half feet long, and a back apron one and a half feet long of hemp cloth dyed dark blue, a blue blouse made on straight lines but worn folded surplice to the right, and belted in with the strings from the aprons and from an embroidered overpiece on the blouse (fig. 8, *a*, *b*), and a woven belt an arm-span long. On the head they wore a turban, which was sometimes just a length of cloth wound around, sometimes a carefully constructed one. Of course for the roughest work they wore their oldest, patched, faded, tattered clothes (see fig. 19, *c*). Unless they had lost them or given them to a daughter, the women and girls wore silver hooks like an inverted question mark in their ears (fig. 19, *c*), and the girls wore, also, heavy silver bracelets, silver neck loops and rings, and a Chinese thimble.

For the hemp apron they raised the hemp and processed it, made the thread, dyed it, and wove the cloth themselves. All other cloth, except the bands used to hold the pad about a baby spreadeagled on the back, which was also woven of hemp thread, and both cotton and silk thread were bought in the markets. They made hemp thread for mending and sewing. Of the heavier cotton they liked to buy white in the piece and dye it a very dark, almost black blue; but they also bought it already dyed. They used nutgalls (五貝子) mixed with earth as a dye. The

294 finer cloth, of which they also made blouses, was already dyed when bought.

283 Hemp thread was made as follows: The stalks were cut close to the ground and stripped of the leaves, which were put back on the hemp bed as fertilizer. The bark and fiber were stripped from the wands and the bark loosened and stripped from the fiber with a knife, one end of the strip being held with the toes and one with the left hand. The long fibers were hung in the sun to dry and bleach. They were then boiled and sunned again. For the cloth they made a coarse thread by twisting the split fibers with the fingers and then rolling them against the leg or thigh. The split fibers had previously been twisted in bunches into a darning ball shape, and as the thread was made it was wound in a figure eight around a loop of bamboo. From this it was made into skeins, which were boiled and then wound into balls like those of cord (fig. 18, *e*). When weaving was to be done the balls were set into a tub of water and reeled from it onto the shuttle.

301 For married women the better turban was put on as follows: The hair was braided in two braids to the front, being pieced out with thread if the hair was scanty. One of a pair of chopsticks was laid across the head above the forehead and these braids wound around to hold it securely in place. A piece of blue cloth was fitted lengthwise over the stick and fastened with a needle or two, or sewed. Over the stick was put another piece of blue cloth with the ends folded on top of the head, and a longer piece of white was wound around the head at the height of the base of the stick. Another white piece was wound around the head at the line — high forehead, tips of ears, nape of neck. Finally a longer strip of dark blue cloth was wound around the outside of the white, but higher in the back, and the ends were tucked in. The ends of the white cloth were pulled out to stand up like the ends of a bow. If the family was in mourning, the outer strip was white. For special occasions a second, usually bright blue strip was put on in such a way that about half an inch of the lowest white cloth showed below it.

302 Unmarried girls shaved the head except 282 for the crown and braided the hair from that

4:Mickey E-5 (1940-7)1947 AE5 Misc AE5

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FIG. 8. Cross-stitch designs used in sections of the overpiece on the blouse. *a*, the front of overpiece; *b*, the back of overpiece (see p. 27).

4:Mickey E-5 (1940-?)1947 AE5 Miso AE5

302 882 forward in one braid. One short piece of white was set on across the forehead and tips of the ears and crossed at the nape of the neck. A similar piece of bright blue cloth was put on over it to show about half an inch of the white. These were secured with a narrow

[294 30]

FIG. 9. Embroidered design on narrow strip of white cloth.

strip of cloth. A piece of cloth, six feet long, was folded six times lengthwise and wound around the head with the two ends tied to stand up in the back like the ends of a bow. A piece of dark blue cloth, ten feet long, was folded in the same way, wound on the outside of the white one, and tucked in at the back. These two pieces formed a wide, flat, horizontal cartwheel turban with the braid lying inside.

301 A still more elaborate turban called for more strips in addition to the white and bright blue ones, which were sometimes lavender, black, other shades of blue, and white. This was worn by unmarried girls when they went to visit in other villages. More lengths of white cloth were also put on sometimes to make the turban that much wider. For such occasions as a bullfight they sometimes wore, instead of the plain dark blue outer strip, one of dark blue embroidered on the ends in white and lines of color, and for the length of two hand-spans in white so that when it was put on the design showed all around the head outside of a plain band of dark blue, and on the bow ends.

The front apron was embroidered in lines of colored silk thread and spaced rows of a design in white cotton thread. The overpiece (figs. 8; 20 *a*, *d*) on the blouse was made up of several pieces, each with its special name, method, and order of making, and design, and the stitches were so carefully taken that it could be worn with either side out. First, two long strips of dark blue cloth were covered an inch and a half wide down the center with an over-and-over stitch diagonally across two threads in coarse white thread. A narrow strip of white cloth of the same length was

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

then embroidered in color. In front the design was of red and green (see fig. 9) with three lines of green, red, and blue lengthwise on either side. Over the shoulder and in the back it was a straight line of alternate orange and dark blue down the center with a wavy line of alternate red and green on either side. These two were sewed together with herringbone stitch in white. The outer edge of the blue piece was turned under and covered with a weaving stitch in two or five colors, as the maker wished. In front and back, between the white strips, were set strips of dark blue embroidered in horizontal bands of cross-stitch in white, each stitch crossing one thread. On the under side the stitches had to be horizontal. Almost at the top in each strip was a medallion in color, in which a dark red was predominant (figs. 19, *a-c*; 20, *a*, *d*). The one in front had a cross, and diagonal lines in the corners. That in the back had a design of crosses, with a bit of blue, green, and yellow in the open spaces. The strip in the back was wider than that in front. Two pieces were made for the back, the upper one of color or black on white, the lower one of color on red. These were sewed on across the ends so that the lower side was a little wider than the upper. Across the very end was sewed a row of about twenty cowrie shells. In front a strip of blue was sewed across the three strips and strings fastened to it. On the under side a strip of bright blue was sewed on over the white strip which lay on the shoulders.

I tried to make the overpiece but was not very successful. Not that I felt too badly about it, for they said that women over fifty were not supposed to be able to see to do it. I managed to make the strips of dark blue worked solidly in lines all the way up and down the strip and with mitered corners, and the zigzag lines on the white pieces, to fasten them together with herringbone stitch, and to turn in the edges with a weaving stitch in color. But the fine cross-stitch in the center strips was too much for me and I learned only that the stitches must be horizontal on the under side by doing them the other way.

An invitation to "drink wine" in another village called for new trousers, blouse, and overpiece, if possible, and the wide turban.

[27a]

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

For a bullfight, the fancy outer scarf was worn, and more wealthy girls covered the overpiece with thin silver disks, large ones on the outer and small ones on the inner strips. In the back, in addition to the terminal row of cowrie shells there were the following: either a silver ornament formed of chains, cowrie shells, and bells in various shapes attached to the top of the horizontal back strip, or a tier of four-petalled cowrie shell flowers with a semicircular row of shells below, another row of the shells in a semicircle, and the silver ornaments. For all these occasions the girls also wore silver neck loops(fig. 17, *c*), silver bracelets, and silver rings to the limit of their wealth.

The woven belt had to be an arm-span long and was made as follows: One end of a bundle of warp thread, white plus the necessary number of black for the design of flying birds down the center, was tied to a stake in the ground or a stick across the soles of the weaver's feet, and the other end of the part being worked upon to the belt of the weaver. The heddle was a bundle of threads attached to the warp in such a way that shed and countershed could be made by hand. The shuttle was a flat piece of bamboo, over which the weft threads were thrown and shot through. It was also used to beat up the weft. The pattern was put in by raising the black warp threads among the white as desired. This belt was an inch and a half or two inches wide.

The most elaborate turban and costume was reserved for a bride and her attendants (fig. 20, *c*, *e*). In one case these numbered seven, in two other cases, nine. For this occasion the girls sewed together all the good blouses they owned, so that the color stitching at the bottom of each showed. I watched one girl who had eight: one of heavy turquoise cotton cloth with white, red, and yellow lines; a lavender satin with figures in green, red, and yellow, with green, orange, and blue lines; one of soft, thin green silk; one of soft, thin orange silk; one of black crepe with white, red, yellow, green, and rose lines; one of deep blue, heavy cotton with the same lines; one of white cotton with blue, red, green, and orange lines; and an outer one of orange silk. The bride and three or five of her attendants

291 pretty pleated skirts. Their upper garment, a very open-necked bodice, is ultra modern, but it must [834] be recorded that though married women expose their breasts unmarried girls never do so. Women 292 wear no head-dress. Indeed, a year or two after 302 marriage they wind their hair into a horn that makes the wearing of a hat impossible. This peculiar coiffure is a sign of motherhood, and it is a proud day when a woman can dress her hair in this manner. Her "horn is exalted". Unmarried girls wear their hair in two plaits, something after 301 the fashion of English schoolgirls. Young men, as well as young women, wear brass or copper ear- 292 rings, and on gala occasions every one, man or woman, has a beautiful embroidered gown. In general the dress is pleasing, even picturesque, and harmonises beautifully with the mountains on which they live. It is not unusual for a missionary to be presented with a gala gown. English friends are highly amused when they are told that such a gown was grown in a village garden. Like Joseph's coat it is of many colours. The cloth is woven from hemp cultivated in a nearby hamlet, the woollen texture is made from wool sheared from mountain sheep, the pretty colouring is obtained from plants and roots gathered on the hills—in a word it was grown in a village garden.

[535] Everybody is fond of noise, dancing and music. 534 The musical instrument par excellence is the *ggeh* which is played by the young men, who are popular and admired according to their ability to blow it. A *ggeh* is made of bamboo pipes,

7: Clarke M-3 (no date) 1911 AE5 Miao AE5

585 The return of the bride to her parents' home is also somewhat of a festive occasion. I shall here copy some lines from my wife's diary, which describes the return of a bride among the Heh-Miao after staying at the bridegroom's home for twelve days :—

"Took Rosie to see a bride returning to her mother's home. A group of seven or eight young women dressed in their best, and with flags made of red and green paper, were waiting on a little hill for her arrival. After waiting a long time, we saw the bridal party approaching. First came three men, and then six men carrying three slaughtered pigs on poles. One man carried two large baskets of cotton swinging on a pole, and another man carried four jackets and four skirts in the same way. The bride wore a crown, a magnificent piece of workmanship—ribbons, birds, flowers, and filigree work, all made of silver. Around her neck she had seven silver necklets, some large and solid looking and some very prettily worked. She had also seven or eight bracelets on each arm, and silver spangles all over that part of the jacket that was not embroidered. She also wore a richly embroidered skirt. Mrs. P'an told me the dress and silver ornaments were worth at least one hundred and thirty Mexican dollars.

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[6 cont.]

291 Miao-I women wear short upper garments without trousers, the lower part of the body being envoloped in a long skirt. Only the Hê Miao women in the east are fond of wearing short skirts above the knee. All the Miao women are highly conscious of [294] beauty; they plan their clothes carefully and spend most of their time on weaving, designing, and embroidery. However, their everyday clothes are simple. It is only on occasions such as weddings, funerals, dances, festivals, fairs, and religious celebrations [7] that they sport their new clothes and silver ornaments in all styles and colors to attract attention. [301]

3) Lodging. Most of the Miao-I tribes live clustered in 361 hamlets in the mountains, except the Chung-chia and the Sui-chia among the I, who live near water, hence the names "Kao-shan Miao" [high mountain Miao] and "Shui-Chung-chia" [water Chung-chia]. It is said that the Miao-I must live in the high mountains in order to thrive and that if they live at the bottom of the mountains, they would suffer disaster and death. But, today, the Miao-I have gradually learned to live [on the plains] and well-to-do farmers who have moved downhill are increasing in number. Although they cannot avoid pestilence, their suffering is not necessarily more than those living uphill. Most of the Miao-I follow the traditions of their ancestors and live precariously on the cliffs in backward conditions. Their 342 living quarters are generally on one level, but some of the Miao-I in the southeast also build storied houses. In houses of [231] one level men and beasts share the floor, but in the storied houses, men live upstairs and beasts downstairs. An ordinary house has one to three rooms; in the latter case, the rooms are small. If there is only one room, then it is used for cooking, eating, sleeping, and all other purposes. The construction of the houses is rather crude. Except those of a few wealthy families, which are enclosed with wooden or brick walls and covered with mud, tile or slate roofs, an average house is built of bamboo or corn stalks with tree barks as walls and straw for a roof. They are often slanting and dilapidated. Worse still, some of the poorest Hua Miao and Ch'ing Miao still live today in mountain caves in conditions as wretched as those in the inferno.

[17 cont.]

291 The upper garment of a Short-skirt Hê Miao woman is also different from that of the other Miao. It resembles the mandarin jacket of the Chinese, reaching only to the hips, round-collared and buttoned in the middle, with large sleeves. Although there are five to seven pairs of bean-size lead buttons, actually only the first pair can be buttoned, the other pairs being loose, with only buttons but no loops. So during work a belt is tied around the waist. They do not wear panties. The skirt measures only one foot and two inches in length and is not fastened to the waist but below the waistline. It has inumerable pleats, from over five hundred to as many as a thousand. Therefore a skirt requires at least twenty feet of material. Both the front and rear parts of the skirt are covered with a piece of black cloth about six or seven inches in width and one or two inches longer than the skirt. The rear piece has an embroidered band of four inches at the hem. They never wear stockings. While working at home, in the field or on the river bank they are always barefoot. On formal occasions they wind strips of black cloth around their legs, from the ankles [18] up to the thighs. Each strip of leg band measures about twenty-four feet, and as it winds up layer on layer, it gives a swollen appearance. The straw sandals for men and women are made differently. The women's footwear resembles the Japanese wooden clogs, with a forklike rope attachment that enters in between the big toe and the rest of the toes, so that the rear and the back of the foot require no other attachments.

[511] The costumes described above are for everyday wear. The Miao in this area are comparatively well-to-do. An average family is able to add a suit or two of new clothes for each member every year, and so even their ordinary clothes are clean and in good repair. Dirty and disorderly dresses are rarely seen. On festive occasions the men wear new clothes and the women, specially made embroidered clothes in brilliant designs. The [291] work on the embroideries begins during a girl's teen-age and continues for several years before it is completed. Ordinarily ● 301 the women do not use much jewelry. They do not wear earrings, neither do they have holes in the ears. They do wear one or

[18 cont.]

301 two silver bracelets and two or three finger rings. But when they put on their best embroidered clothes, then they would wear a kind of silver headgear with different kinds of silver pins in the chignon, and at least two or three solid silver necklaces, sometimes as many as a dozen; the number of bracelets and finger rings they wear is also doubled. They would have still more silver jewelry on the dress or attached to the waist. The [556] quantity of silver worn is an index to the wealth of the family, and so during festivals the women become exhibits in every family.

3. Marriage

584 Marriage among the Miao is mostly the result of love, but the mediation of the match-maker and the engagement ceremony are necessary before fixing the date of marriage. Young men and women [19] at the "liu sheng [reed-wind instrument] dance" in the first lunar month may openly fall in love with each other without the intervention of parents or brothers of the family. In ordinary times, especially during the holidays, they may also court each other at will. So on the mountain slope or in the field we often observe scenes of "yao-ma-lang" (i.e., love-making), when they sing songs to each other in questions [593] and answers. One party would ask a question in a song, and if the other party is willing she sings back the answer. These songs are extemporized, full of freedom and naturalness. Such serenades last till sunset when they begin to return home. After a suitable period of time, if their feelings persist then the parents would find a go-between to arrange the engagement.

836 This system of love and marriage seem very free, yet there is no promiscuity. Their conduct is regulated by unwritten laws and they all have a high sense of decency. For instance, yao-ma-lang is carried on out of sight of old people, and yet it has to be within sight of passers-by. Furthermore, men and women must remain at least five feet apart, and necking and embracing are taboo. (The Long-skirt Miao not far away from them permit

[196 cont.]

535 somebody else's land and duly cursed by him. The flower trees in
527 the various flower slopes are changed either once a year or [197]
842 once every few years, depending upon whether some family would receive the tree after the dance. If a childless couple in the Miao village near the flower slope should give a feast for the guests to receive the tree into their home, the host would be happy to have the tree removed. The following year a new flower tree would be found for the slope. At the same time the family receiving the tree would make its timber into a bed. When the childless couple sleep in this bed they would become fertile and produce a son.

535 2) Participants. When a certain area holds a flower dance,
527 men and women, old and young, from all the villages nearby would come in bands. Young men and women would carry bundles on their backs, and on approaching the flower slope the men would open them and change into new clothes and nailed boots, with short flutes dangling around the waist, and leather or wooden bags hanging behind. As headgear they use pheasant
[301] feathers adorned with strips of colored cloth streaming in the air. They carry in their hands five-pipe or six-pipe bamboo-wind instruments [lu-sheng]. The women also change into new clothes,
[292] new skirts and jackets of bright patterns. The Chinese merchants of the area would establish stalls to sell candies, fruits and toys. Arriving at the flower slope the men would surround the flower tree in a circle, dancing as they move along and playing the bamboo-wind instruments. Listening to the music, the dancers would make noise by stamping their nailed shoes on the ground as they dance along in a rhythmic din. After circling a few times, the paired dancers fall into line, making the steps now left, now right, and now making a break as they follow the cadence of the music. First the men play bamboo wind instruments and later the women play mouth organs. The crowd dances around the tree a few times or as many as a dozen times. Outside the slope still others would play clarinets [so-na, a type of clarinet], bamboo wind instruments, and flutes, forming bands by themselves. The women often form groups of their own. Some

69: Lewis T-5 (1950) 1951 AM1 Indochina
Miao AE5
Shan-Thai AL3

alternating with the girls, describes in verse, to the accompaniment of *Kènes*, their possessions, their accomplishments, or their virtues. Formal offers of marriage then follow, and according to eye-witnesses of the custom, the metrical form in no way inhibits the most banal cataloguing of articles to be included in the marriage contract.

We were still eating when the chief's messenger came back with the only dog on offer. It was a poor forlorn animal, suffering probably from some wasting disease, and an enormous price was demanded.

As there was no dog to be had from these intermediaries, there was nothing for it but to go to the source itself, even if it meant another stiff climb on foot. Instead of turning left, therefore, at the junction of the main road to Luang Prabang, we took the right-hand fork towards Xien-Khouang, which, although it led us out of our way, went right through the heart of Meo country in Laos. Shortly after, we came up with a Meo family, who were struggling up a hill loaded down like beasts of burden with their possessions. The Meos threw down their bundles and looked us over with puzzled amusement. One of them, who wore pigtails to show that he was the head of the family, came over, cut the choice centre out of a sugar cane he was carrying and presented it to us, roaring with laughter. This was typical Meo conduct. The Meo is grateful to strangers for amusing him with their clownish faces and ridiculous clothes, and his first impulse is to look round for something to give them. Shouting with joy, the children leaped into the car and were cuffed out again by their father. The woman who, if a Thai or a Laotian, would have stood apart with downcast eyes, bent down to examine Dupont's sandals. She wore several pounds in weight of solid silver jewellery round her neck and had had her head recently shaved.

Meo finery at its best is the most extravagantly colourful in Indo-China. The women are stiff with embroidery and heavy silver necklaces and chains, and are half-extinguished by enormous turbans that look like Chinese lanterns. But this family was in its

[153 cont.]
291 slipper with wide linen leg. In winter the well-to-do "Méo" wear a padded jacket and a sort of padded loincloth.

[302] The "Méo" shave the hair about their heads for a width of from three or four centimeters; the remaining hair, braided or not, is confined in a turban. Besides, it is not rare to meet a bare-headed "Méo."

[301] Many "Méo" men wear jewelry: rings, bracelets, or necklaces of silver, copper, or sometimes of iron.

[765] Mourning is indicated by the wearing of a white turban. (Photos 198 and 199, Plate 42.)

The costume of the "Méo" women shows rather remarkable peculiarities in the various tribes. They even exceed, among the "Peu-Méo," the costume of the "Man-ta-pan" in magnificence of embroidery and liveliness of colors.

Except among the "Méo-moung-cha," the cut of the feminine garments is almost uniform, as much for the working clothes as for the ceremonial costumes.

The "Peu-méo" women, whom the French commonly call "Méotes with the sailor collar" wear a working costume made up of the following pieces (photo 103, Plate 39).

A white bodice, full, and reaching down to the waist, where it is held in with the skirt by a wide belt. This bodice is folded over very low in front, leaving a considerable portion of the breast visible and giving the entire garment the appearance of a very low cut sailor's collar. This collar, as well as the lower part of the sleeves, is bordered with a band of colored material, of variable width (blue or red).

A white skirt, reaching down to just above the calf, and held in at the waist by the belt referred to above. This skirt, which is very wide, is of the "plissé-soleil" type. While walking, during [491] which the "Méo" women swing their hips very markedly, the pleats of the skirt gather now on the right, now on the left, following the movements of legs and torso.

An apron, in blue linen, simply fastened about the waist by a [154] cord. A rather voluminous turban of blue linen, but with an outside turn often made up of a band of material in white and blue squares.

[154 cont.]

292 The holiday turban of the "Peu-méo" women is a veritable monument, which is prepared ahead of time and is placed all at once on top of the ordinary turban. The upper part is formed of a sort of skullcap and of a wide circular red band bearing superb embroidered rosettes. Attached to this band are a dozen pieces of rectangular material, regularly spaced around the headdress, bearing the finest embroideries of the entire costume and ending in seven or eight small strings, on which [155] colored beads and pieces of glass are threaded. The costume is completed by the big white leggings, of linen wrappings, which we mentioned above. (See also photos 105, Plate 39; 424, Plate 37.)

291 The working costume of the "Hoa-Méo" women is practically like that of the "Peu-Méo," except that the bodice does not have the "sailor-collar" shape. (The holiday costume of the "Hoa-Méo" is shown on photo 37, Plate 36.) The jacket is buttoned on the right side. The collar and the front edge of the jacket are decorated with multicolored embroideries. The sleeves, which are long, bear from the neck to the wrist several circular bands of very lively colors (red, white, blue, green), separated by other very finely embroidered bands.

The skirt is of the "plissé-soleil" model and white to just below the hips. The designs which decorate the bottom are made by the marking process already described. The turban is rather voluminous, of white linen. It does not carry on top of it the enormous [301] "Peu-Méo" headdress, the large earrings, characteristic of the "Hoa-Méo," preventing the addition of such a headdress. The fat, wrapped legging of white linen is often worn by the "Hoa-Méo" women (photo 419, Plate 39), as well as by all the women of the various tribes of the group.

The costume of the "Moung-cha-méo" women is very different from the costumes already described. (See photo 52, Plate 14.)

The dark-blue bodice, very simple and very full, rather low-cut at the collar, reaches down just below the belt and is buttoned in front by means of two or three braided loops and buttons. The sleeves are formed of three wide circular bands, two in dark-blue material, the central band of light blue. The bottom of the sleeves is formed of a light-blue cuff decorated with little lines of white embroidery.

[155 cont.]

Opposite the shoulder, the top of the sleeve has first a circular 291 red band, three or four centimeters in width, followed by a wider [531] green band, decorated with embroidery (varied rosettes and white lines).

The border of the jacket is furnished with narrow embroidered bands.

The skirt is long. It goes down to the ankles. The central section, at the height of the thighs, bears several horizontal bands (blues, reds, whites, and yellows) likewise decorated with embroidery. The apron, of dark blue, covers the front of the skirt.

The belt is very simple, often of red or green color, merely knotted about the waist, with two little ends which cross over and hang down in front.

The headdress of the "Moung-Cha-Méo" women has no turban. [302] The hair is rolled in back of the head in a little chignon fastened by a wooden comb.

[156] The "Méo" women wear about the same jewelry as the 301 women of the other groups. Some of their jewelry is very characteristic, however. Thus, the "Peu-Méo" women, in addition to the rings and necklaces of the usual model, wear earrings of a special shape: A silver ring, hung from the lobe of the ear by a hook, holds five or six fine silver chains hanging down to the shoulder, each one carrying small silver plaques on which ornamental embossed designs are represented.

The earrings of the "Hoa-Méo" are yet more characteristic (photos 346, and 37, Plate 36). They are formed of two long silver branches in the shape of interrogation points. One end is fastened in the turban at the back of the head. The other end, furnished [304] with a terminal button, passes through the earlobe (photo 346) or is attached to the lobe by means of a hook or a ring (photo 37). Sometimes the "Hoa-Méo" women wear earrings which hang down on the breast, which must be a veritable torment for the lobes, pulled about by so heavy a weight (photo 107, Plate 39).

In the description of the costumes, we have spoken only of 29| the working turbans and those used at great ceremonies. There still are turbans intermediate between these two categories, of which

155: Abadie--236 G-5 (no date) 1924 AM1 Indochina
M1DO AE5
Pl. 35

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46. Young "Peu-méo" Engaged Couple in Dress Costume.

37. "Hoa-Méo" Unmarried Woman.

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[415]
[482]

346. "Hoa-Méo" Unmarried Woman Carrying Water in two Bamboo Tubes Fastened Together.

155: Abadie--237 G-5 (no date) 1924 AMI Indochina
Miao AE5

155: Abadie--238 G-5 (no date) 1924 AM1 Indochina
Miao AE 5

[156]

142
292
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165. Group of "Peu-Méo" Unmarried Girls

[293]

424. Old "Peu-Méo" Man and Six of his Granddaughters.

158: Diguet--133 G-3 (ca 1895) 1908 AM1 Indochina
Miao AES

Section 4

Costume

The men have their heads shaved around the periphery, and 291
wrap around a white or blue turban. The rest of the hair is left 301
long and rolled into a chignon on top of the head. When traveling, they wear the large hat customary in the high regions. Most of them have a broad silver necklace around the neck, open on the chest, with the two extremities flattened out into small plates bearing the imprint of several characters. They are joined together by a small chain on which a tooth-brush is sometimes hung. Men's clothing consists of a white or blue jacket, depending upon the ethnic type, ending at the belt and buttoning on the right side of the chest, and of trousers of the same cloth with a very wide and low seat, and with short legs reaching down just below the knee. What distinguishes it from the zouave style of trousers, is that it is not tied in around the leg. The Meo generally wear leggings. The Meo gun almost is part of the costume. Moreover it is like that of the Man in all respects.

/135/ In giving a description of women's clothing, it is 291
necessary to distinguish among the different varieties. The White Meo woman (Mong Tlao in the Meo tongue) wears a skirt of coarse white material, pleated finely all around the waist like a dancer's tutu, and short enough to show the knees a bit. Her trunk is clothed in a blue bodice ending at the waist, folded across the bosom, and open to a low enough point to show the beginnings of the breasts. The characteristic of this jacket is the sailor collar which is its pretty accessory. This is white on a blue background, or blue on a white background. Rich costumes have three collars in different colors, worn one above the other. The sleeves are edged with a cuff of the color of the collar. A blue apron hanging below the skirt, a belt wrapped several times around the waist, and leggings, so big that they swell out the lower part of the leg, complete this garb.

Hair is shaved in front and knotted into a chignon on the top 302
of the head. This is crowned with an enormous turban put on and taken off like a hat. It is made of several meters of black and white striped material, and is wound around so many times that it weighs as much as two kilograms.

Besides bracelets and rings of silver, the Meo women wear for 301
jewelry a wide unbroken necklace and earrings in shape of a letter "S," which fall down on the front of the bosom.

241 The second type known in Tonkin is that of the Embroidered Meo, who are sometimes called Hoa Meo. They are subdivided into two groups, Red Meo (in the Meo tongue, Mong Len), and "Meo of the comb" (in the Meo tongue, Mong Soa). The costume of Embroidered Meo women consists of a short skirt embroidered in five colors, a jacket open on the bosom in the style described above but trimmed with embroidered borders and armbands, and without the sailor collar, a blue apron, and enormous leggings, which make the leg look like an elephant's foot.

The turban is rather characteristic. It is formed of a long string wound around the head, together with the hair hanging down, which is bound together and carefully gathered up on the head. The jewelry is similar to that of the White Meo women.

/136/ The third variety of the Meo ethnic group is the Black Meo (in the Meo tongue, Mong Du). Among them the women's costume consists of a skirt as pleated and short as that of the White Meo, but of black material, a dark blue jacket with a border of an insipid light blue and provided with double sleeves ending in light blue cuffs edged with white piping. This bodice comes to a point at the throat and reveals the upper part of the breast-covering which has horizontal embroidered stripes. It is held in at the waist by a light colored belt whose fringed ends fall down in back. A deep blue turban is knotted around the head rather irregularly. The leggings are not wrapped around the lower part of the leg. It is a kind of cylindrical gaiter of blue material which is put on like a stocking and is fastened by garters whose fringed ends are left hanging.

301 A wide necklace and the usual jewelry adorn this curious costume.

Section 5

Social Organization--The Family and the Tribe

593 The family is firmly established among the Meo. As among all the neighboring races, the authority of the father of the family is absolute within the home, and the wife is the first servant of her husband. She takes an active part in work in the fields, cares for her children, cooks for her household and for the animals, and still finds time to make all the articles of clothing for the entire household.

855 Children are brought up austerely. From their earliest years 857 they have to look out for the herds, then they are initiated into the

face, crowned with the halo of their wide turban, and a throat panting with the effort just accomplished, together with their ballerina skirts flapping about their bare legs-- the general effect of all this at the foot of a rocky cliff makes a picture to tempt the brush of a Millet.

Section 7

Way of Life--Intellectual State-- Religious Ideas--Custom / Relating to Birth, Marriage, and Death--Religious Ideas

The Meo likes his independence very much. However, he is less uncouth than the Man in his dealings with the French. It is not impossible to make a soldier of him and the creation of the small posts, linh co, of this race have been entirely successful. In 1904 about forty of them were incorporated into the "Tonkinese Tirailleurs" at Bao Lac, but this attempt gave less satisfactory results because of their antipathy to life in the barracks. In the future we should be satisfied with having them enter the police forces of the frontier.

The Meo, while somewhat crude, are not entirely without intelligence. A school was founded in March 1903 at the military post of Phobang, made up of young Meo and Lolo, and at the end of a year most of them, and especially the Lolo, already were reading correctly and were beginning to write little phrases in French. From this experiment one might at last conclude that these peoples are capable of a certain intellectual culture.

/141/ The Meo's method of living is of the simplest. His usual food is maize, he eats meat only on the occasion of festivities, but then he is not forbidden to eat the flesh of the dog, as are the Man. Maize is cooked by steaming. It is eaten at home with an abundance of vegetables, but for meals while traveling, or in the fields, small cakes are made of it. A porcelain spoon is the only instrument used in bringing food to the mouth.

Although the cultivation of the opium poppy is very widespread among the Meo, he uses very little of it himself. On the other hand, almost all smoke tobacco, either in a water pipe, or in a pipe similar to our own. The tobacco prepared by them looks like French tobacco, but is very much stronger. Neither men nor women chew betel. Far from lacquering their teeth, they take a certain pride in having them brilliantly white and go so far as to carry their tooth-brushes hanging from their necklaces.

/99 cont./

585 As a rule, marriages are concluded in the dry season, preferably between New Year and the beginning of the work in the fields.

583 585 [301] Among the Meau, on the wedding day, the bride's parents, according to their means, provide their daughter with silver neck ornaments and rings, and sometimes also with blankets which were bought at the market. The /100/ rest of the trousseau depends on the industry and skill of the girl, who has had to prepare it carefully over the years. This is why the trousseau of a girl from a simple family is often considerably more beautiful than that of a daughter of a distinguished household, even if the poor girl usually lacks the silver ornaments and purchased goods. The latter, on the other hand, sometimes are the entire trousseau of a rich, pleasure-seeking, and therefore lazy girl, according to my informant.

585 The bride is led to the groom's house by her mother and all her kinswomen. As soon as their approach is announced by the scouts posted for this, the bridegroom, accompanied by his parents and relatives, goes out to meet her. The bride is now festively greeted, but without dancing, and is led by the bridegroom into the house of his parents. [152] This often makes the bride weep, for with this step into marriage her life up to this time is ended and an uncertain future begins. Now the head of [782] [769] the large /extended/ family makes a sacrifice to the ancestors, informs them that a new member of the family has been received, and asks them to give her the same protection that they extend to the other members of the family.

[574] [554] [273] Everybody sits down to the feast, which lasts far into the night. As a rule three pigs are slaughtered for it, but among poor people there may be fewer and among rich people more; in addition plenty of alcohol distilled from rice or maize is served, but no beer. The bride spends the first three nights with the unmarried girls of the family, and not until the fourth evening does she move to the bed of her husband [513] [595] in his sleeping quarters, which he, as a married son of the house, has exclusively for himself and his wives. Here she shares his bed with him and, in case he is already married, with his other wives.

/129 cont./

M 325 [531] [301] [177] A [301] [531]

The silver ornaments of the Meau (chapter on "Clothing and /130/ Ornaments," Fig. 211 to Fig. 227), as well as those of the Akha (Fig. 239 to Fig. 253 of the same chapter), are sometimes decorated with attractive incised designs. The chasing technique by means of which spiral designs /Fig. 15 appears here/ are produced on the silver scabbards for daggers (Fig. 15) and the embossing technique occasionally used on bracelets may have been borrowed from the Thai peoples, but the fact remains that the Meau silversmiths are quite able to compete with the Thai ornaments in beauty of workmanship, even though the Meau men practice these difficult techniques just as casually as even the most famous women produce their batik designs.

A [531] [276]

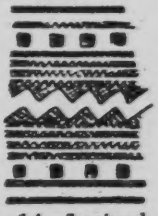

Fig. 14. Incised decoration on girl's pipe of the Akha. 2/1 nat. size.

A M 532

For test purposes, as has been mentioned, I had drawings made by both sexes. In the chapter, "Life in the Community," section on "Art in the Life of the Children," I have described the guiding principles that I followed in this. These drawings provided an interesting insight into the drawing talents of the Akha as well as of the Meau.

In all the drawings, with the possible exception of Fig. 18, the complete lack of composition is striking. Only individual objects, animals, plants, or little scenes from daily /131/ life are ever represented. As a result many drawings are upside down or sideways. Usually one cannot determine by himself where the artist actually imagined the top or the bottom of the sheet to be. Actually, they focused their attention exclusively on that part of the drawing on which they were working at the moment. As soon as this was finished, the sheet was turned so that an adjacent free area of the sheet could be comfortably worked on, regardless of the position of the last drawing.

Akha as well as Meau men showed a special preference for representations of animals of the hunt and domestic animals; in addition, implements, weapons, and occasionally scenes

39: Bernatzik--240 E-5 (1936-1937) 1947 AO1 Thailand
Mi20AE5

/Between 176 and 177/

Color Plate II

Clothing of the Meau

(Description. Vol. II. pp.432-436). About 1/15 nat. size.

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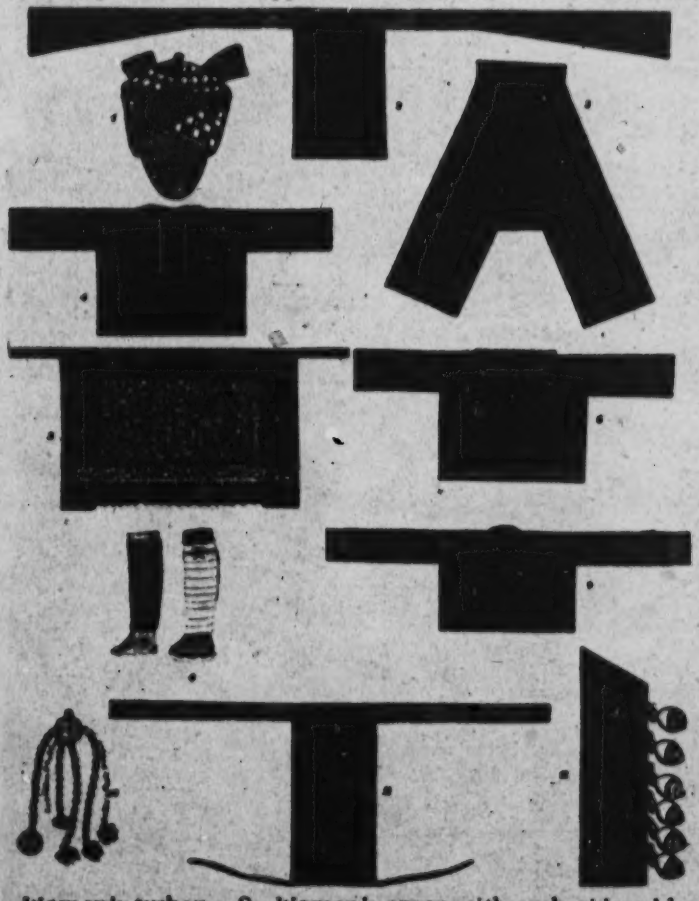

[301
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1. Women's turban. 2. Women's apron with embroidered bands. 3. Men's trousers. 4. Women's blouse from the front. 5. Pleated batik skirt from the front. 6. Women's blouse from the back. 7. Everyday leggings for women. 8. Wrap-around leggings for women's festive attire. 9. Men's jacket from the front. 10. Turban tassel for women. 11. Child-carrier with embroidered bands. 12. Side decoration of the men's jacket, with silver bells.

/188 cont./

789 [753] Since there is an inclination to trace sicknesses back to the influence of evil spirits, all the means used against them are also used in the fight against sickness. As has been described in the chapter, "Life in the Community," section on "Naming and Admission into the Family Community," for protection against /189/ sickness, strings are tied around the children's wrists, and metal rings can also be used for this. The effectiveness of many amulets pertains at any given time to a certain spirit, but magical agents with a polyvalent effect, so to speak, are also made. Such magical agents are brewed out of the most effective substances known against certain individual spirits and therefore have a general effect. For instance, one takes the root [824] of a certain kind of mimosa and adds arrow poison, pandanus leaves, and the root of a certain plant cultivated for this purpose in the rice fields, but whose name I could not discover. Since each of these agents is in itself protection against certain spirits, the effect of the mixture, according to the conception of the Meau, is comprehensive.

[823] Besides such vegetable protective agents, copper plays a special role among the metals in the making of such agents, since magical properties are attributed to it. Objects made of this [301] metal, such as rings for the neck, arms, or legs, are supposed to protect one against evil spirits. It is therefore primarily the children who are provided with such magical ornaments by their worried parents.

[756] The shamans, too, usually make their amulets out of the substances named and sell them at a small price. The view is not, however, that spirits are conjured into such amulets, but only that these amulets are protection against evil spirits. There [776] is, for instance, no spirit of arrow poison, of mimosa, or of the other substances mentioned; they merely have a warding-off and thus protective effect. Savina (1), too, mentions the amulets [714]

1. II, p. 257.

and reports that in time of war some that are supposed to make warriors invulnerable are made.

39: Bernatzik--365 E-5 (1936-1937) 1947 AO1 Thailand
Mi&o AE5

/Opposite p. 266/

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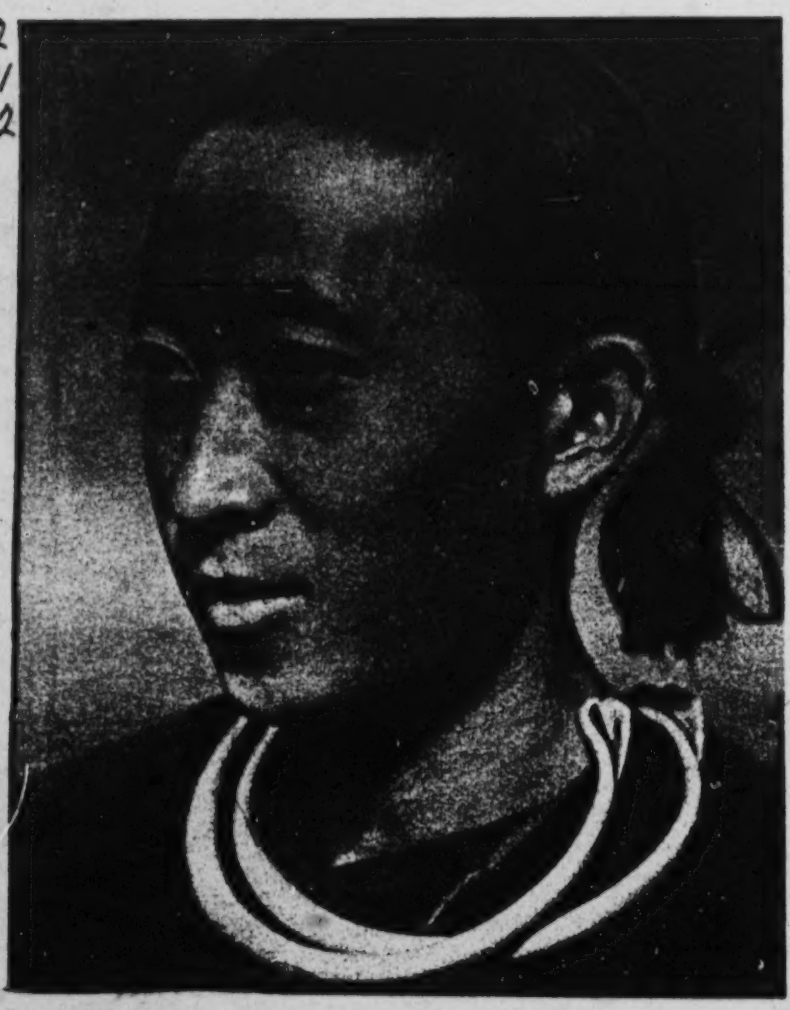

Ill. 52. Meau man, 24 years old, with Mongolian fold, shiny blue-black hair, and lacking ear lobs.

39: Bernatzik--366 E-5 (1936-1937) 1947 AO1 Thailand
MiaoAES

/Between pp. 266 and 267/

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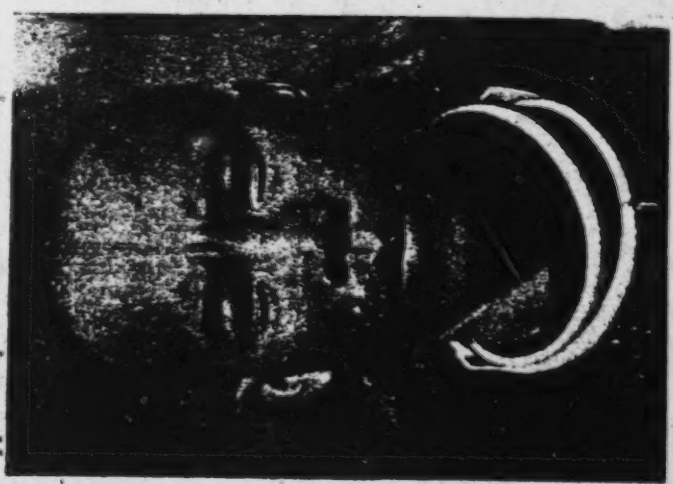
Ill. 54. Side view of the man in Ill. 53.

[144]



Ill. 53. Meau man of Coarse Sinoid type, 26 years old.

39: Bernatzik--367 E-5 (1936-1937) 1947 AO1 Thailand
/Between pp. 266 and 267./
Miao AE5
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Ill. 55. Meau shaman of Delicate Sinoid type about 52 years old.

Ill. 56. Side view of the man in Ill. 55.

39: Bernatzik--368 E-5 (1936-1937) 1947 AO1 Thailand
/Opposite p. 267./ Miao AE5

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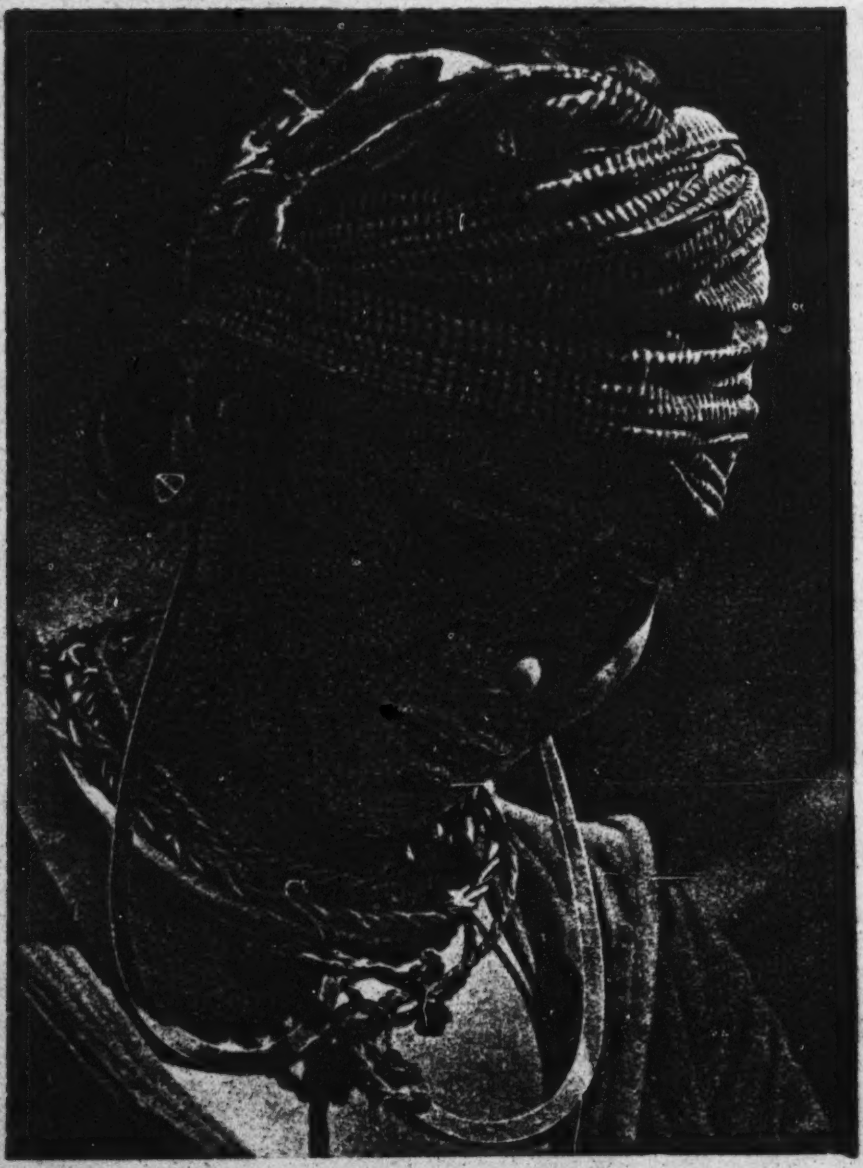

Ill. 57. Chief wife of the chief of Nam Fa, about 35 years old, with heavy, solid ear-pendants of silver.

/321 cont./

291 is wound a black and white checked turban-cloth, usually
531 purchased. Then comes a similar, /322/ but usually larger-checked cloth, and then a fourth, which resembles the second one, and, finally, a black and white, small-checked band about 80 centimeters long is put crosswise over this whole structure of cloth and pinned fast. The turban tassel (Colored Plate II, No. 10) is then fastened over the forehead. It consists of a silver coin pierced four times, on which hang little chains of small, white and colored glass beads with red wool tassels at the end (Ill. 60). Instead of the checked crossband, a narrow, embroidered band is often placed over the turban.
[301] [184] White and Black Meau wear the same type of turban. One very commonly, however, sees women and girls without a head covering, especially at work.

291 Whereas Savina (1) remarks that the women wear leggings
[184]

1. II, p. 211.

only on trips, among the Meau visited by us the leggings represent a regularly worn and important article of clothing. The workday legging (Colored Plate II, No. 7) consists of a dark-blue strip of cloth 60 centimeters long, which is put around the leg and is tied below the knee and above the ankle. It is not tight on the leg. The leggings of the festive attire
292 (Colored Plate II, No. 8) consist of a white strip of cloth six to seven meters long, which is wound around the leg from the bottom upward in narrow spirals and is tied on top with a narrow black band (Ill. 58). Depending on the length of the strip used, these leggings are sometimes rather bulky. The clothing of the women on festive days thus is distinguished from the everyday clothing only by the richness of the embroidery, the size of the turban, and the wound leggings.

/322 cont./

291 Moreover, I noticed on many occasions that women on a journey or engaged in heavy work in the fields wear long dark-blue trousers and the apron in front over them, instead of the wide, decorated pleated skirt.

The men's clothing of the Meau (Ill. 79,[1] also Colored Plate II, Nos. 3, 9, 12) consists of the jacket and trousers. The jacket of the men is collarless and closes on the left side (Colored Plate II, No. 9). The fastening attached at the [301] neck and under the left arm consists of a pewter or silver button and a small loop of red string. The red lacing at the side, /Colored Plate III appears here on an unnumbered page/ /323/ [531] (Colored Plate II, No. 12) to which several handsomely chased silver buttons are attached, serves only for decoration. This ornament is lacking on the workday jacket. The wide, straight sleeves are provided with a more or less wide cuff for the purpose of lengthening them if the need arises. The jacket hangs straight and open, but does not reach the navel, so that a strip of skin as wide as a hand is visible between the jacket and trousers (Ill. 107).[2]

The trousers, likewise dark blue (Colored Plate II, No. 3), fit tightly around the middle of the body and then hang down long to the ankles. The very baggy seat is sewed in separately [294] (Ill. 81).[3] In part to keep the trousers in place and in part for [531] decoration, a sash 250 centimeters long and usually made of [439] purchased red cretonne is wound around the middle of the body and tied at the side, producing a handsome impression.

The men, too, wear the turban. They use the long dark-[531] blue turban-cloth with embroidered ends that was described as the first cloth of the women's turban (Colored Plate III, No. 5). Only it is worn in a different way, and, to be sure, wrapped around the head more on the side in a twisted fashion (Ill. 77),[4] and not wound high, as is customary among the women. In-[177] stead of the turban, older men also wear small black Chinese 292 caps (Ills. 55 and 56).[5] On festive days, one also sees turbans made of purchased cretonne or silk.

1 [see cat 116, p 576 - ANALYST]
2 [" " " p 706 - "]
3 [" " " p 596 - "]
4 [" " " p 575 - "]
5 [see cat 116, p 367 - ANALYST]

/324 cont./

291 [184] [554] [531] the women and the size and shape of the collar vary according to age and social position. He further maintains that sometimes, too, the clothing of the men is decorated with embroidery and colorful lacing, like that of the women. /Figs. 209-210 appear here./

302 [304] Tattooing, like body painting, is unknown among the Meau. The headdress of the girls and women among the Meau is completely uniform. The long straight hair is combed upward in the back and twisted into a knot above the forehead (Ill. 87).[2] Since it is regarded as especially beautiful to have as large a hair knot as possible false hair is often twisted into the knot (Ill. 59).[2] Young girls like to wear a wooden comb stuck [301] [412] in the hair knot (Fig. 209). To comb the hair, women as well as men use combs with an edge and central piece of wood and teeth of finely split little sheets of bamboo.

I could nowhere find among the Meau visited by me the women's custom of shaving the head as Lajonquière (3) describes

3. II, p. 309.

[756] it. A single exception was the female shaman of a village. This woman wore her hair completely shaved under her turban.

[177] /325/ The headdress of the men is uniform everywhere. In Chinese fashion, they wear their heads shaved for a round spot about six centimeters in size at the back of the head (Ill. 80).[3] The remaining hair is long and is either braided into a tight queue, tied up in a knot, or worn loose (Ills. 52 and 54).[4]

301 [171] Compared with the other Chinese mountain tribes, such as the Akha, Lahu, Lisu, etc., the Meau wear few ornaments. Nevertheless, the solid silver rings, which are worn around the neck, arms, fingers, and feet, stand out in rich contrast from the dark-blue fabric of their clothing and the colorful embroideries. Quite generally, open, solid silver hoops are worn around the neck (Figs. 211 and 212), which vary in size, weight, and execution, depending on whether they are intended for children, women, or men. Sometimes several neck hoops

[1 [see cat 116, p 620 - ANALYST]
[2 [" " " p 448 - "]
[3 [" " " p 595 - "]
[4 [see cat 116, pp 365-366, - ANALYST]

/325 cont./

●301 are worn over one another (Ills. 52-54).[1] The most common are simple round hoops which are worn open at the neck or are provided with a fastener of silver rings (Fig. 213). Instead of the small silver rings, a silver clasp may also be used to close the hoop, as, for example, in the case of the large neck ring of the shaman, which is illustrated in Fig. 212. Some-
[789] times small charms, powder sewed into black cloth and the like, are attached to the neck hoop for protection against evil
[531] spirits (Fig. 211). The two bent ends of the neck hoop are usually provided with incised designs (Figs. 214-216). In
[412]

209 210

Figs. 209-210. Combs of the Meau.

Fig. 209. Wooden comb to stick in the hair, about 1/2 nat. size. Fig. 210. Bamboo comb for dressing the hair, about 1/3 nat. size.

addition to these typical solid silver hoops, such neck rings made of iron or copper, or of silver twisted with copper, are also worn (Fig. 217). All of the neck hoops are made by the Meau themselves and are also worn on workdays.

[325] The material for the making of silver ornaments is ob-
[177] tained by melting down the old Indochinese piaster pieces or Chinese silver coins. For a heavy men's hoop nine pieces of mon (which are old Indochinese silver coins) are required.

The earrings of the girls and women -- I did not see any on men -- are likewise made of solid silver. The most common form is provided with an arrow wound with fine silver wire (Fig. 218 and Ill. 60).[2] /326/ I have also often come across the large silver ear-pendants in the shape of reversed question marks, which Lajonquière (1) mentions, among the

1. II, p. 309.

[1] [see cat 116, pp 365-366 - ANALYST]
[2] [" " " p 448 - "]

Miao AE5
AKha AO4

M /326 cont./
●301 Meau in Thailand (Ill. 57).[1] The dot of the question mark is formed by the button that holds the ornament in the hole in the ear lobe, while the curve hangs down to the chest (Figs. 219 and 220). The same author also saw ear pendants with a ring of jade among the Meau. These ear pendants are usually /Figs. 211-216 and 218-220 appear here/ /327/ purchased
M [439] from the Yau /Yao/ or Chinese, but are also made by the Meau themselves, faithfully following the traditional model. Children often wear small silver bells in their ears.

Solid rings of silver, copper, or iron are worn around the ankles by both sexes (Figs. 221-223). /Figs. 217 and 221-227 appear here./

/328/ The finger rings that I saw among women, men, and children were mostly simple, open silver hoops, but one also frequently sees beautiful homemade ornamental rings (Figs. 224 and 225).

M [177] [413] [276] Among the various silver objects still to be mentioned here are the scratching pins (Fig. 226), probably of Chinese origin, which one comes across everywhere. They are worn tied to the belt, along with small bells and a needle for serving up opium.

A 291 [531] The clothing of the Akha maintains its characteristic note through the richness and the variety of the ornaments used. The patches, embroidery, and appendages of the articles of clothing and the body ornaments almost reach the limits of possibility, but nevertheless are used with so much taste that the clothing makes a thoroughly harmonious and very decorative impression (see Ills. 4 to 13 and Colored Plate I).[2] The basic elements, however, the dark-blue material and the cut, as well as the three-part division of the women's clothing into
A [171] [286] [439] [294] blouse, skirt, and leggings and the two-part division of the men's clothing into jacket and trousers, are the same as among the Meau and other mountain tribes of Farther India. The fabric is self-woven out of hemp or cotton and indigo (see the chapter, "Handicrafts") and even today is very seldom replaced by purchased goods. The clothing is sewed only by the women and apparently in abundant quantities, for among the Akha we never saw garments in use that were anywhere near as shabby or torn as among the Meau.

[1] [See Cat 116, P368 - ANALYST]
[2] [" " ", pp 13-14, 34-37 + 120 - ANALYST]

39: Bernatzik--442 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

Figs. 211-216, 218-220. Ornaments of the Meau.

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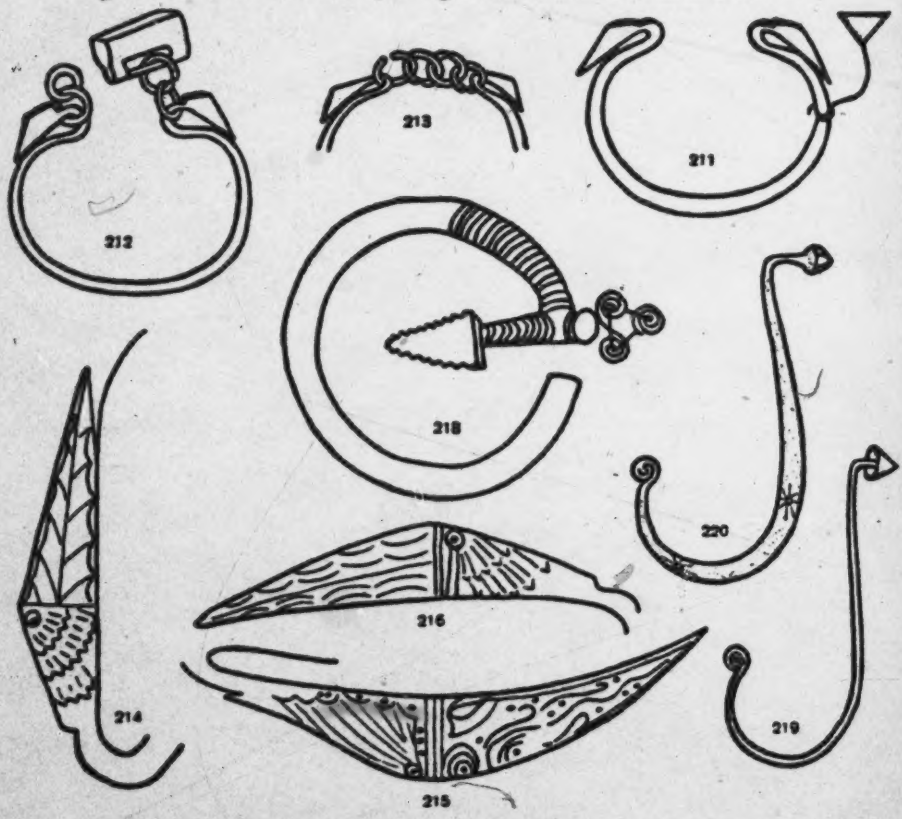
Figs. 211-212. Neck hoops, about 1/4 nat. size: Fig. 211, solid silver with a charm; Fig. 212, with a clasp. Fig. 213, ring fastener of a neck hoop; Figs. 214-216 bent ends with



incised design. 4/3 nat. size. Figs. 218-220. Ear ornaments of the girls and women: Figs. 218, silver earring, 5/4 nat. size; Figs. 219-220, silver ear-pendants, 1/4 nat. size.

39: Bernatzik--443 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

Figs. 217, 221-227. Ornaments of the Meau.

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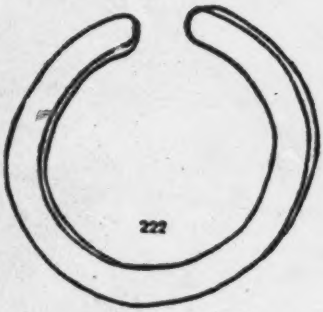
Fig. 217. Neck hoop, silver twisted with copper, about 1/3 nat. size. Figs. 221-223. Ankle rings: Fig. 221, made of twisted copper,



1/3 nat. size; Fig. 222, copper, 1/2 nat. size; Fig. 223, made of twisted iron, 1/2 nat. size. Fig. 224. Silver finger-ring with a lavishly incised design, nat. size. Fig. 225. The same viewed from above, 4/3 nat. size. Fig. 226. Silver scratching-pin, 1/2 nat. size. Fig. 227. Small silver bell with incised design, 4/3 nat. size.

39: Bernatzik--447 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 330./

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Ill. 58. The women's costume of the Meau consists of a large turban, a dark-blue jacket with a sailor collar, a wide pleated skirt, an apron, and wound leggings.

39: Bernatzik--469 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/Opposite p. 346/

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Ill. 63. Meau father taking care of his two sons.

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Ill. 59. The heavy hair of the Meau women is twisted and tied into a knot above the forehead. Often strands of false hair are added.

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Ill. 60. The enormous turban of the Meau women consists of two to six cloths. Ear and neck ornaments are of solid silver.

/Between 330 and 331./

39: Bematzik--448 E-5 (1936-1937)1947 AO1 Thailand

Mia AE5

Ill. 61. Meau girl ties the turban of a friend. The turban towers up in front because of the covered knot of hair above the forehead.

39: Bernatzik--449 E-5 (1936-1937) 1947 AO1 Thailand Miao AE5
/Between pp. 330 and 331./
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/409 cont./

325 put into the mold. The crucible remains open, and a piece of
[237] stag's horn is placed over the opening; it burns and, according to the Meau, is supposed to make the molten metal white and homogeneous. The crucible thus filled is now solidly encased in charcoal, and the bellows are set in motion. Soon the metal begins to melt. Some tobacco is sprinkled over the molten silver in order to prevent oxidation. The film of tobacco and ashes which forms on the silver is blown away with a small tube, and the molten, pure silver is poured into a bar-shaped mold. Before further use the silver bar thus produced is heated slightly and then shaped with a hammer. The
[824] finished products are ground with stones and finally boiled and polished with the juice of lemons or other wild, acid plants.
[413] In certain instances, ornaments are cut out, and, to be sure,
[171] for this the chisel is used, whereas files are unknown. Strangely enough, the Meau in Thailand in contrast to the other mountain peoples of Farther India, are not familiar with any chased work.

/410/ Copper and brass, usually from broken vessels that
[177] came from China, undergo a process similar to that used for
[439] silver. Both metals are procured directly or indirectly from China, as is lead, which is traded in slabs five centimeters thick and ten centimeters wide.

The iron purchased as bar-iron if used for the manufacture of weapons, knives, tools, and the springs for the gunlocks. For this purpose, the iron is hardened by hammers. Wire-
[414] drawing is unknown, and the Meau do not produce any nails
[531] or screws. Buttons, ornaments, and decorations on knives and guns are made out of silver, the magic rings (see the chapter, "Religion and Magic," the section, 'Magic, Soothsaying, Interpretation of Omens") out of copper, and finally the metal parts of mouth organs out of brass, whereas lead is used exclusively for the manufacture of bullets. The Meau do not make metal alloys from the metals used by them, and even
[323] clay forms for casting are unknown, since pottery is unknown.

39: Bernatzik--721 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

/V/ Appendix II

Explanatory Notes on the Illustrations

144 Ills. 52-108. Photographs of the Flowery and the White Meau, both from northern Thailand.

Ills. 52-57. Racial types of the Meau. In contrast to the Akha, as well as to the statements in the literature concerning the Meau in Tonkin and French Laos, the Europoid racial element is absent among the Meau of northern Thailand. The Mongoloid is clearly recognizable in all cases. Coarse to Delicate Sinoid elements stand out clearly.

142 Ill. 52. Twenty-four-year-old man of the White Meau. The Mongolian fold, the blue-black, shiny, straight hair, and the lack of ear lobes are characteristic. To be noted also are the solid silver neck-rings, the principal adornment of the men of this tribe. Between Nos. 2 and 3 on the skin-color table.

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[144] Ill. 53. Twenty-six-year-old man of Coarse Sinoid type from the Meau village of Nam Fa in the source area of the Nam Wa, east of Ampah Bunyun. Besides the well-developed Mongolian fold, the nose, which is broad and flat, even at the root, and the broad, beardless lower jaw with strong musculature are characteristic. The zygomatic arches project only moderately.

Ill. 54. Side view of the man in Ill. 53. The pockmarked skin is light yellow (about No. 2 on the skin-color table), the ear lobe attached. The few beard hairs have been plucked. The hair style of the men is the same as among the Akha (cf. Ills. 3 and 35), though the hair is twisted into a loose knot and not, as usually among the latter, braided (cf. Ill. 13).

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[144] Ill. 55. Shaman from Nam Fa, about 52 years old, of Delicate Sinoid type. Strikingly intelligent features. The nasal projection is narrow with a slightly convex curve.

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Though the Mongolian fold is not pronounced, the Mongoloid affiliation is incontestable. The scantily developed beard hair is clearly visible here where no artificial interference has decreased it.

Ill. 56. Side view of the man in Ill. 55. The veins stand out clearly under the thin yellow skin (No. 2 on the skin-color table). The ear lobe is better developed than among the other types. Moreover, the blue-black hair is finer and less shiny (cf. Ill. 54).

Ill. 57. Chief wife of the chief of Nam Fa, about 35 years old. The faces of the women are generally wider and the zygomatic arches project more than among the men.

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The skin of the face is still lighter. The lower part of the auricle is pierced, and the heavy silver ear-pendant has enlarged it into a large lobe.

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Ills. 58-61. Clothing and ornaments.

Ills. 58. The women's costume consists of a turban, a dark-blue jacket with a sailor collar, a wide, batiked, pleated skirt, a long, narrow, dark-blue apron with wide bands, and white, wound leggings which, in the working costume,

[301]

are replaced by plain dark-blue rags of cloth. Silver ornaments adorn ears, neck, wrists, and fingers.

/VI/

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Ill. 59. The thick, blue-black, shiny hair is twisted and tied in a knot above the forehead (cf. Ill. 87). It serves as a support for the huge turban (cf. Ill. 60). If the fullness of the natural hair is insufficient for achieving the desired bulk of the hair knot, false strands of hair are put in.

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Ill. 60. The huge turban of the women, depending on the wealth of the owner and the occasion on which it is worn,

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consists of two to six cloths. The ear and neck ornaments are of solid silver and are made by the Meau smiths themselves. (Cf. Ill. 82.)